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AMERICAN ART NEWS.

Vol. III. No. 67.

NEW YORK, FEBRUARY 18th, 1905.

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EXHIBITIONS.

American Art Galleries.—Masterpieces of engraving and etching. Sumptuous textiles, laces, embroideries and silver, Flemish tapestries, productions of the 16th, 17th and 18th centuries; lamps and church relics, February 18-23.

Astor Library Building.—Colored plates from H. T. Trigg's *Formal Gardens in England and Scotland*.

Bendann Galleries.—Modern paintings, old masters, etchings and engravings.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—18th century engravings, of the English and French schools.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Durand-Ruel Galleries.—Modern paintings and old masters.

Duveen Galleries.—Works of art.

E. Gimpel and Wildenstein Galleries.—High class old paintings.

Ehrich Galleries.—Early genres.

Fifth Avenue Art Galleries.—Pictures of John Bannon Collection, February 18.

Fine Arts Galleries.—Architectural League Exhibition.

Fishel, Adler and Schwartz Galleries.—Portraits by Jean Patricot and Paintings by Robert Reid.

Katz Galleries.—Water colors by William Ritschel.

Kelekian Galleries.—16th century rings, Italian and Spanish brocades, Persian pottery.

Knickerbocker Art Galleries.—Antique and modern furniture.

Knoedler Galleries.—Portraits by Jas. J. Shannon.

Lanthier's Old Curiosity Shop.—Portraits by Gerome, Brion, Tissot, Gilbert Stuart, etc.

Lenox Library Building.—Bracquemond and Gifford etchings. Upper gallery. Etchings by the late Robert F. Blum. Lower Hall.

Oehme Galleries.—Paintings and water colors.

Pratt Institute (Brooklyn).—Paintings by T. C. Steele.

Wunderlich Galleries.—Etchings and line engravings after Claude Lorraine by Wollet, Vivares and others.

SALES.

American Art Galleries.—Sumptuous textiles, Venetian velvets, old Flemish tapestries, Venetian laces, etc., Thursday, Friday and Saturday afternoons, February 23, 24 and 25.

Masterpieces of engraving and etching, fine art books, including Grolier publications from the collection of the late Walter S. Carter. Thursday, Friday and Saturday evenings, February 23, 24 and 25.

Fifth Avenue Art Galleries.—Pictures from collection of John Bannon, of Long Branch, N. J. Thursday and Friday evenings, February 23 and 24.

At the annual dinner of the Salmagundi Club, held at the clubhouse on Friday evening, February 19, the prizes awarded for the annual exhibition in oils, by members of the club, now in progress, were announced. By a vote of the majority of the exhibitors, the Evans prize for the best picture in the display was given to Paul Cornoyer. This canvas was sold by William H. Shelton, the club librarian, to Mr. George H. Zabriskie. The three prizes offered by George Inness, jr., of \$100 each, for the three pictures receiving the highest number of votes consecutively,

prepared and laid at each seat for the purpose. The menu was a photograph of the Groll picture, with a wide gray margin, on which all the guests inscribed their autographs. A framed photograph of this menu, with the names, was sent by Mr. Shaw to every member at the dinner.

At the Chicago Art Institute Exhibition, is a portrait of Rosa Bonheur by her friend Anna E. Klumke. The



THE BUSTANOBY CHILDREN
By H. Stanley Todd

were given to Warren Davis, F. K. M. Rehn and Edward Potthast. Mr. Samuel T. Shaw, who contributes annually a purchase prize of three hundred dollars, selected the Potthast picture as his choice. Thus Mr. Potthast virtually won two prizes.

The annual dinner, given by Mr. Samuel T. Shaw to the winner of his prize at the Black and White exhibition of the Salmagundi Club, took place at the clubhouse last Friday evening, and was even more of a jolly affair, if possible, than usual.

Albert Groll was the fortunate winner of the Shaw prize, and as a result became the guest of honor at the dinner, which was attended by some sixty members of the club. Mr. Shaw presided, with Mr. Groll on his right, and Mr. Curran on his left. The noted Shaw table was used, and the artists, as usual, drew sketches on the pads

artist is seated, wearing a braided cloth coat, holding in her lap a rough-haired terrier, masculine looking, with her large features, and short white hair. At this exhibition are also a portrait of Kemble, the actor, by Sir Thomas Lawrence, Van Dyck's Countess of Devon, and the Duchess of Devonshire, by Gainsborough.

It is said that John Sargent is one of the busiest men in the world. He makes engagements for every hour and almost every minute of the day, for weeks ahead. Sometimes he will have an appointment for an interview at 10 o'clock, another at 10.15, another at 10.30, and so on until his sittings begin, which is usually about 11 o'clock. He declines to take any more orders for portraits, because he has taken all now that he can possibly complete in his lifetime. He is busy at present painting the portraits of the

Duke and Duchess of Marlborough and their children.

Simultaneously with the news of the death of the German artist, Adolt von Menzel, comes word that the paint on two of his most famous canvasses, "The Round Table of Frederick the Great," and a "Flute Concert at Sans Souci," is peeling off. A pathetic fact in connection with this injury to the pictures lies in the fact that it is due to the artist's early poverty. At the time he painted these works he was unable to afford a good quality of paint, and the cheap grades have not endured. He is said once to have remarked that his reputation would outlive his works for this very reason.

Vigorous steps are being taken in Paris to suppress the trading in spurious pictures. Many alleged paintings of the Barbizon school have already been seized by the authorities, without waiting for a complaint from an aggrieved purchaser. Continual allusions are being made in this city to the effect that a similar examination should be instituted here, and one dealer suggests the District Attorney. It would be difficult to confide such an investigation to any two or three men in a city where there is not the general training in art that is so characteristic of Paris. It is a pity, however, in justice to the reputable dealers of this city, who have nothing to lose, and everything to gain from such an investigation, that unscrupulous dealers should be allowed to continue their deceit of the public undisturbed.

On February 23 an exhibition of paintings by Arthur B. Davies will open in the galleries of Messrs. Doll and Richards, Boston. It is four years since the last exhibition of works by this artist was held in New York, and several New Yorkers have expressed their intention of going to Boston to see this one.

The Society of American Artists will hold its twenty-seventh annual exhibition from March 25 to April 30 inclusive, at 215 West Fifty-seventh Street, New York, where particulars for intending exhibitors may be obtained. The exhibits will be received on Thursday and Friday, March 9 and 10. Varnishing day will be Thursday, March 23, and the Reception and Press View, March 24.

The Union League Club omitted its customary art exhibit this month.

The exhibition of picture frames held this month in Boston, at the Arts and Crafts Gallery, has been interesting, as showing the possibilities of the frame itself, as a subject for individual treatment. In addition to modern examples by H. D. Murphy, Dawson-Watson, Martha Page, F. L. Stimson, S. Hayward, Q. Kunkler, Margaret La Farge, C. L. Morse and others, charming specimens of wood carving, from the broad, simple, vigorous handling, down to almost floridly sculptured, there are some interesting frames of old Italian masters in this line.

M. Aman Jean, the French artist at present in this city, recently purchased an ocean scene from the artist, T. Scott Dabo, of whose work he is a great admirer.

IN THE ART SCHOOLS.

Among the students of the School of Applied Design for Women who have succeeded in securing positions through the practical application of their instruction, are Miss Sara B. Hill, who has recently become a book designer for the Cambridge Society; Miss Alice Snyder, now an embroidery designer for Bernard Ulmann, and Miss Mary McFarren, head designer for the Taber-Prang Company.

An interesting trip through Spain, for the instruction of art students, has been arranged by Mr. William M. Chase. The party will leave New York, May 23 next. The object of the class thus organized is three fold: To see picturesque Spain; to sketch and paint from landscape and the living model, and to study and copy the works of Velasquez and other masters in the Prado Museum.

Arriving at Gibraltar, the party will be met by an experienced guide, with whom it will visit the various cities included in the itinerary. From Gibraltar they will cross to Tangier, return to Gibraltar, and continue on to Granada and the Alhambra—Seville, Cordova and Madrid, where the class will remain two months, a well-equipped studio being provided for its use. Mr. Chase will devote two days each week to criticism, and visiting the galleries with the students. An interpreter and chaperon will accompany the class. The cost of the entire trip, inclusive of first cabin ocean steamer, will be \$409; second cabin, \$387. Relatives and friends who wish to accompany it may do so at a reduction of \$40 from the regular rates. This will entitle them to all privileges, except actual work in the class. A scholarship in the New York School of Art, and three special prizes, will be offered during the term, the class being limited to forty working members, not including management.

Mr. Edward Penfield is planning to give an illustrated talk on "Holland and Dutch Art" at the New York School of Art, at an early date.

A meeting and reception of the Students' Society of the School of Design for Women, was held Saturday last at the school building.

San Francisco has a flourishing art school in the California School of Design, which occupies a separate building in the grounds of the Mark Hopkins Institute of Art. The gallery of this Institute contains a large collection of works of art, and the library has on file the current magazines and art periodicals, which are at the disposal of pupils of the art school. There are classes in life, (separate classes for men and women), portraiture, composition, sketching, perspective and anatomy, and history of art, with night classes, and special courses in applied arts. The tuition fees are very moderate. Among the professors of the school are Arthur F. Mathews, Robert I. Aiken, John A. Stanton, William Sparks, Frederick H. Meyer, C. Chapel Judson, Alice B. Chittenden, Robert H. Fletcher and Harry Everett Alderson. The school was founded by the San Francisco Art Association in 1874. In 1893 it was affiliated with the University of California, and became privileged thereby to confer a university certificate.

The San Francisco Art Association awards six yearly scholarships to the most deserving pupils of the school. Four of these are apportioned to the regular classes, one to the night and one to the Saturday class.

EXHIBITIONS NOW ON.

Of all the public exhibitions of the year, that of the Architectural League, which opened at the Fine Arts Galleries for the twentieth time on Sunday last, following the annual press view and dinner on Friday last, is the most difficult for the art writers and critics to describe or adequately notice. The reason for this is that it contains so many numbers of such a varied character, and touches on so many departments of art, that either detailed and lengthy notice must be given or else a mere general and consequently unsatisfactory review. In the earlier years of the league, when its annual displays were necessarily small, and almost entirely architectural in character, these were far easier to notice. Since then, with the great enlargement of the scope of the League, and the devotion of a large part of its space to the display of decorative and applied art, the eye itself tires in wandering through the galleries. The architects and students of architecture of course devote themselves to the Vanderbilt Gallery, where the architectural drawings, plans and designs are assembled, and to the large room on the right of the entrance hall, where are to be found the exhibits of the New York Beaux Arts Society of Architects, or to an upper room, where there is an overflow display of architectural drawings. The decorative and applied arts exhibits are shown in the south, the east, and west and central galleries, and these will be found the most interesting to the layman.

It must be remembered that the 700 or more numbers in the catalogue, which well evidences the scope and size of the exhibition, simply means that architecture, more than painting and sculpture, of themselves, is dependant for proper effect upon painting and sculpture and the allied arts, and especially upon decorative and applied arts. Thus mural painting and stained glass, with the sketches, designs and photographs for the same, steel and iron work, and even burnt wood, tooled leather and hammered brass and pottery, are not really out of place in an architectural display, although it may be questioned whether the showing of book plates, book covers, etc., is necessary, and not rather detrimental to the exhibition as a whole.

It may be said in general that the twentieth annual exhibition of the League is a good one, and evidences, on the whole, improvement in the work of the younger architects, and a holding to the standard those who have made a mark in the profession have already made for themselves. Among the architects' exhibits, those which seem to give character to the general display are Arnold W. Bunner's fine and large designs for the public buildings of Cleveland, the Mount Sinai Hospital of New York, and the McKinley Mausoleum, at Canton, Ohio; Cass Gilbert's and John Dufais' design for the Union Club; Benjamin W. Morris, Jr.'s plans for the Princeton dormitory; Palmer and Hornbustel's for the Carnegie Technical School, Pittsburgh; Charles A. Ritchie's for Barnard College; Howell's and Stokes' for the Columbia College chapel entrance; Carrere and Hastings' for the new ferry terminal at St. George, S. I.; Kenneth L. Murchison's model of the new Lackawanna terminal at Hoboken, N. J., and the rarely beautiful and graceful preliminary study for the new Grand Central Station, by Warren and Wetmore. There is some very promising and really beautiful work in the display of the young men of the Beaux Arts Society.

The general effect of the Vanderbilt gallery is heightened by the display of plans for the making of the city beautiful by the City Improvement Com-

mission, and two colossal statues for the new custom house, entitled "Venezia," naturally of a Doge, by Tonetti, the other entitled "Genova," of Columbus, by Lukéman. These distinguished figures, strongly modelled, and full of expression, should bring their sculptors added reputation.

In the exhibit of decorative and mural art, the most notable numbers are the cartoons by Robert Reid, for a window in the Rogers Memorial Church at Fairhaven, Mass., a long decorative panel, by Howard Pyle, called the Genius of Art, which while well composed and drawn, is not entirely satisfactory in color; the sketches by Elliott Daingerfield for his decorations in the Church of St. Mary the Virgin; some photographs and sketches of the recent decorations by Blashfield for St. Paul and Baltimore; and a few decorations by John La Farge and Kenyon Cox. In the decorative art exhibit pure and simple, the display of the Rookwood pottery, and especially its fountain in the West gallery, is the most notable.

But, as said above, it is impossible to describe such an exhibit as that of the Architectural League in detail, unless the writer has the time and space to compile a small volume. One must study the display with catalogue in hand and attention fixed, and from such study there will be an impression derived of an increasing purpose, and a looking towards better things on the part of the architects of America.

At the Oehme Galleries, No. 384 Fifth Avenue, Elizabeth Wentworth Roberts, a young Philadelphia artist, opened an exhibition on Monday of twenty-four pictures, which will remain there through February 27. For eighteen of these pictures, the artist found her subjects in Egypt, chiefly on the banks of the Nile, and for the six remaining, in Spain. There is a group of earlier canvases, one the head of a boy, and the other a number of heads, very different in treatment from the landscapes, and unusually rich and deep in color quality, and fine in expression.

Miss Roberts paints with an unusually virile brush for a woman. Her color is deep, if a little hard at times, but this is outweighed by her fine composition and a sense of strength and largeness in her work. The study of a sycamore tree is especially good, and there is a sense of charm and delightful distance and delicate color in the canvas entitled "The Nile." There is a touch of the weirdness of Gustave Dore in the Spanish landscapes, and especially in "The Cypressess" and "A Gorge."

The work of Frank M. Boggs, an American artist resident in Paris, has long been known to American art lovers. There is now an exhibition of thirteen recent oils, and forty-three aquarelles from his versatile brush at the Noe Galleries. The oils, whose subjects are scenes on the Seine, and at Honfleur, were painted earlier than the aquarelles, most of whose subjects the artist found in Holland, and are more characteristic of the manner by which he is best known here. They are delightfully composed, and are full of air and light, and done in soft greys and browns. There is a touch of Boudin in many. The aquarelles show the influence of the modern Dutch painters, but have originality at the same time. Like the oils, they are pitched in low color keys, have a luminosity of grey light, and now and then a certain rich if subdued color quality. The display is a delightfully artistic one.

Paintings by old Italian and Dutch

masters are being shown at the National Arts Club. Most of these come from New York dealers and collectors, and have been noticed before. The exhibition will close on February 20.

Through Eugene Glaenger & Co. the most important example of Nattier ever brought to America, his celebrated portrait of the Duchesse d'Orleans, painted in 1743, has been sold to Mr. Otto H. Kahn, of No. 8 East Sixty-eighth Street, New York. The picture, which represents the beautiful young duchesse at the age of eighteen, personified as "Hebe, With the Bird of Jove," comes from the collections of Madame De Gartemps and the Count de Baillon. It is reported to be an original and again a replica of the portrait of the same subject in the museum at Stockholm. Be this as it may, the picture is admirably preserved, has rare beauty of color and expression, and much distinction. It is generally understood in art circles that the present owner paid some \$60,000 for the canvas.

An exhibition of thirty-two pictures in oil, by Oliver Dennett Grover, which opened at the Clausen Galleries, No. 381 Fifth Avenue, on Monday, and will continue there through February 25, and whose subjects are all the familiar ones of Venetian lagoons, canals, plazas, streets, and buildings, reveals the artist as the possessor of keen artistic sympathy and appreciation, a delicate and refined color scheme, and a good draughtsman. It is a mark of ability when any painter can give a new zest to so bepainting a city as Venice, but Mr. Grover succeeds in doing this. His "Gray Day" has a truly Whistlerian touch, his "Water Gate" has not the glittering hardness of Rico, and his "After Rain, Chioggia," has lovely sky and air.

A bronze medal was deservedly given at St. Louis to the artist's "Midsummer Afternoon, San Giorgio," but in the writer's judgment, the "Fishing Boat," delicate in color, the soft gray-toned "Clearing," the broad and strong "Drying the Sails," and the airy "Reminiscences of a Lagoon" are equally worthy of praise. The little display is one of the most interesting and artistic of the season.

The special exhibition of the paintings by Elizabeth Wentworth Roberts, granted her by the Pennsylvania Academy of Fine Arts, opens simultaneously with the water color exhibition in that city, on April 3, and will continue throughout the month.

The exhibition of water colors by Frank Jackson, one of the founders, and at one time honorary secretary of the London Sketch Club, now being held at the studio of J. E. B. Greene, 657 Boylston Street, Boston, will close tomorrow.

The Providence Water Color Club is an informal organization, having no regular club house, but holding its monthly meetings, from November to May, at the studios and homes of its members.

The club has just closed its ninth annual exhibition, held in the gallery of the Providence Art Club, which opened January 31, with a private view and reception. Over one hundred and fifty pictures were shown, and many of them sold, it being the opinion that the club's work has steadily increased in merit from year to year, and that this exhibition was one of more than ordinary interest.

IN THE GALLERIES.

At the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, there are now on exhibition a number of paintings by Boudin, among them a view of the port of Havre, and the harbor of Trouville, and a picturesque view of the market place of the latter town, with peasants in quaint costumes; a view of Venice, the quay at Dordrecht, and others, chiefly scenes along the French coast.

Robin Dale Compton is showing at his shop, No. 430 Fifth Avenue, a watch fob, an exquisite specimen of Lalique enamelling, with a curious design of two swans, separated by a square shaped diamond, and a very odd and beautiful pendant, formed of a fine emerald cameo.

At the Julius Oehme Galleries, No. 384 Fifth Avenue, the exhibition of paintings of Egypt and Spain, by Elizabeth Wentworth Roberts, which opened February 13th, will continue until February 27.

The Bendann Galleries, No. 365 Fifth Avenue, have recently received a fine cattle piece by William H. Howe; "Noon" and "Evening," by R. W. Van Boskerck, where the rich green tints of the forest, with sunlight filtering through, are finely handled in this artist's characteristic style; a landscape by Cabie, a well known pupil of Harpignies. This firm has, as usual, a fine assortment of etchings.

An exhibition of portraits by James J. Shannon, the portraitist, was opened to the public in the Knoedler Galleries, No. 355 Fifth Avenue, February 16, and will continue there until further notice.

Recent acquisitions at the Blakeslee Galleries, Fifth Avenue and Thirty-fourth Street, are, "Portrait of a Woman," by Cornelius Jansen, the lace and embroidery of the velvet gown painted with all the fidelity of the Dutch school; a fine marine, a "Shipwreck," by Stanfield, and a portrait of a woman, by Sir Joshua Reynolds.

The exhibition of landscapes by Willard Metcalf, at the Galleries of Fishel, Adler and Schwartz, No. 313 Fifth Avenue, closes to-day. On Monday, paintings by Robert Reid will be placed on view at these galleries, where the portraits by Jean Patricot are still to be seen.

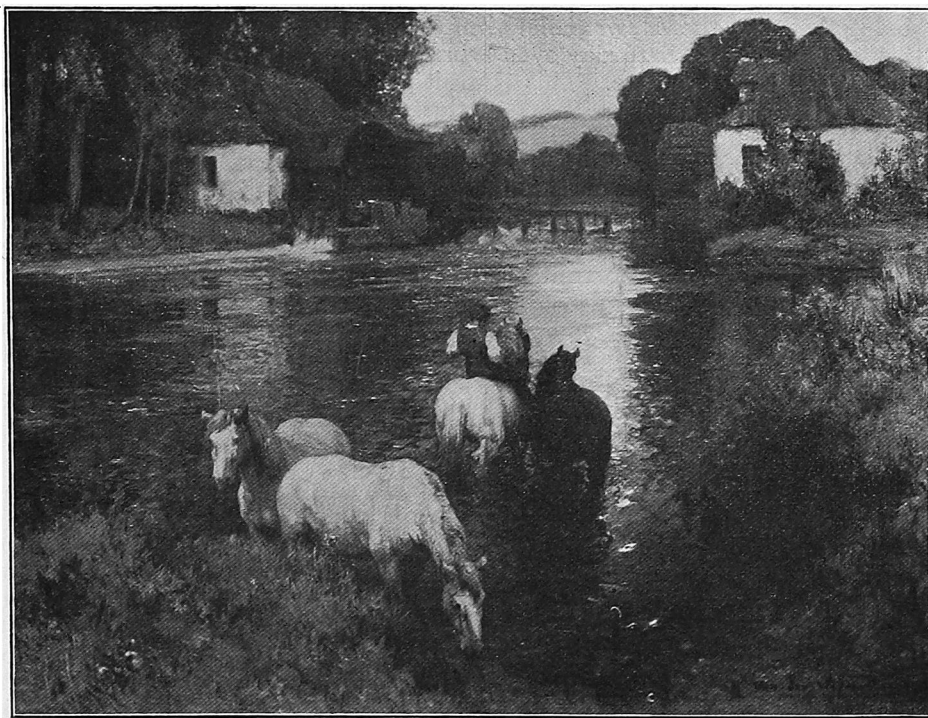
The Long Sang Ti Company makes a specialty of importing fine old Chinese carvings to be placed in or above doorways, and have a fine assortment now in their warerooms, No. 303 Fifth Avenue. Here is also a unique ornament of rock crystal, said by their buyer to be the finest one he has seen in twenty-two years. Its curious carved figures represent Happiness, Peace and Prosperity. A vase of pigeon blood ware of the Kwonghe period, about 1662, a seventeenth century enamel vase, and another of what is known as the five color style, the colors being red, pink, green, blue and yellow, and a bronze vase of the fifth century, with an imitation of a ladder pattern, wrought by hand, are among other rare objects. Very remarkable is a specimen of the Ming period, an ivory white vase which, seen at a distance, strikingly resembles ivory, and the carvings on this are all copied from the old ivories. It is of the sixteenth century.

Curious are some slabs of marble, mounted as panels, which are so peculiarly

marked and veined as to resemble old prints, some having quite the appearance of a landscape. This is a mere freak of nature, the vein sometimes being barely a quarter of an inch deep, while beneath is pure white marble. Two prints representing the Sun and Moon, are old, and there is an exquisite screen of carved teak wood, with panels of choice old porcelain set in, which was secured from a princely home in Pekin, by some diplomacy on the part of the buyer.

A collection of the recent works of Robert A. Carter was placed on exhibition at the same galleries on February 15, and will continue until February 22, between the hours of 6 A. M. and 6 P. M.

A bust portrait of a woman, by Largilliere, remarkably superior in quality, an exceptionally fine example of the early French painter, a large and forceful landscape, by Harpignies, less metallic in atmosphere than usual, a large "Forest of Fontainebleau," by Diaz, of fine quality, and an exception-



In Penna Academy Exhibition

THE WATERING PLACE
By Harry van der Weyden

ally well-chosen assortment of modern French pictures, should attract art lovers to the Brandus Galleries, No. 391 Fifth Avenue, this week.

In addition to the famous Mauve of the Waggaman collection, are now at the Schaus Galleries, No. 204 Fifth Avenue, another beautiful Mauve, purchased at the Conkling sale, a fine Maris, from the Crosby collection, and a thoroughly characteristic Mesdag, fishing boats under a grey, cloudy sky, from the same collection.

Dikran Khan Kalekian is showing fine rugs of the sixteenth century, rare Italian and Spanish brocades, Greek and Roman glass, choice embroideries, and Persian potteries.

In the Bonaventure Galleries, No. 6 West Thirty-third Street, are a series of exquisite line engravings, portraits after Nattier, "A Visit to Grandfather," by Smith; portrait of Nell Gwyn, after Lely; "Le Serment d'Amour," after Fragonet; "L'Enlèvement Nocturne," by Baudouin; a mezzotint of Madame de Pompadour, after Boucher; "Marie Antoinette," by Moreau le Jeune, proof before letters, and in fact a collection of more than 200 subjects of this gallant period "La-

cour des beautés peu farouches, et des gentilshommes peu fideles."

At the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, the important collection of pictures of John Bannon, of Long Branch, N. J., will be placed on view Saturday, February 18. The sale of this collection will be on Thursday and Friday evenings, February 23 and 24.

The important collection of engravings and etchings, made by the late Walter S. Carter, of Brooklyn, will be placed on free view day and evening beginning to-day, at the American Art Galleries, No. 6 East Twenty-third Street. The unrestricted sale of this collection will take place at the galleries on the evenings of Thursday, Friday and Saturday, February 23, 24 and 25.

There were placed on view yesterday at the same galleries, a collection owned by Mr. Vital Benguiat, of Venetian Gothic velvets, old Flemish tapestries, rare Italian and Spanish em-

middle distance, while in the background is a distant view of the winding river. The sky is overshadowed by tender clouds, and the large canvas is full of delicacy and depth.

The exhibition of landscapes by Theodore Clement Steele will be continued in the Art Gallery of Pratt Institute, Brooklyn, until February 28.

Robert N. Decker has gone to Lake George and will remain until the middle of next winter. He has been in town for the past two months.

In the lower hall of the Lenox Library Building, are now on view a number of plates by R. Swain Gifford, presented by the artist a year or more before his recent death. They include views in Venice, the Orient, and New England, a sketch of a "Hudson River Tow," a cattle piece after Troyon, and an etching executed at the first meeting of the New York Etching Club, May 2, 1877, the print drawn by Gifford, bitten by James D. Smillie, and printed by Dr. Leroy M. Yale.

The etchings and drawings by Felix Bracquemond and the late Robert F. Blum are still on view at the Lenox Library.

During the month of February there will be held in the Art Gallery of Pratt Institute, Brooklyn, an exhibition of landscapes by Theodore Clement Steele, of Indianapolis. The exhibition on the fourth floor of the main building, Department of Fine Arts, of Japanese landscapes, by Fuji and Hiroshi Yoshida, of Tokio, closed February 15.

The following special exhibitions have been arranged to be held in the Hemicycle Hall of the Corcoran Gallery of Art, Washington, D. C.:

From February 21 to March 6, annual exhibition of the Washington Architectural Club.

From March 21 to April 15, annual exhibition of the Society of Washington Artists.

From April 22 to May 1, annual exhibition of the Capital Camera Club, of Washington, D. C.

From May 5 to May 15, exhibition of work by the students of the Pennsylvania Academy of the Fine Arts, of Philadelphia, Pa.

From June 1 to June 10, annual exhibition of the work by the students of the Corcoran School of Art, of Washington, D. C.

An exhibition and sale of water colors by Wedworth Wadsworth was held early in February at the Gallery of the Steiner Art Company, Denver, Colorado. Mr. Wadsworth, whose studio is at Durham, Conn., where he has a promising class, is a member of the New York Water Color Club, the National Sculpture Society, the Salmagundi Club, of this city, and the secretary of the Brooklyn Art Club.

Walter L. Dean recently held an exhibition of forty-two oil paintings of Porto Rico, France, Italy, Holland and New England, at the Doll and Richards Gallery, Boston.

The Porto Rican pictures are said to portray this island as a very picturesque spot, which has not been as well known by artists heretofore as it should be in the future.

Several of the works of George M. Buerscle are now being shown in a Fulton Street gallery, Brooklyn. This artist makes a specialty of painting villages, dealing with his subjects with much sympathy of treatment and romance.

broideries, Italian velours, French and Venetian brocades, and old Venetian and point a la rose laces, and also some remarkable antique repousse silver, lamps and church relics. These latter collections will be sold on the afternoons of Thursday, Friday and Saturday, February 23, 24 and 25.

The exhibition of water colors by William Ritschel will continue at the gallery of Louis Katz, No. 308 Columbus Avenue, until February 25.

The exhibition of early genres, which has been in progress at the Ehrich Galleries, No. 8 West Thirty-third Street, for some weeks past, is about to be superseded there by an exhibition of early religious and devotional pictures.

The St. Louis exhibit of Brouwer Pottery is now on exhibition at the Powell Art Gallery, No. 983 Sixth Avenue.

At the Katz Gallery, No. 308 Columbus Avenue, a very beautiful canvas by the late George Inness is now on exhibition. It is a view of the Tiber from a height near Perugia, though completed at Rome, and is dated 1874. In the foreground is a clump of chestnuts, an olive grove on a slope in the

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The annual meeting—the thirty-fifth in the history of the organization—of the Metropolitan Museum of Art, which took place on Monday last, may be a memorable one to the art interests of America. The trustees adopted a report which is encouraging in its contents and tone, and most hopeful and gratifying as to the future. This report in general, discussed the appointment of Sir Caspar Purdon Clarke, to whom it paid a high tribute for ability, and results accomplished at South Kensington, suggested a more complete organization of the museum, and the appointment of curators, equipped by knowledge and experience for their specialties, frankly acknowledged that the museum is lamentably deficient in some departments, abnormally extended in others, and inadequately represented in many, and expressed the purpose of reorganizing the institution, making it more educational in scope, and extending the collections of American art. As a confession of weakness and fault is the first necessary step towards real repentance and reform, this report may be considered as most creditable to the trustees of the museum, and as full of hope and promise for the future. The American art public, on the confessions and promises of this report, is willing to grant the trustees absolution for the errors of the past, and to encourage them for the future.

The fact that the United States continues to be perhaps the most noted market for the sale of great art works, is again emphasized this week by the announcement of the sale of one of the most celebrated portraits of the early French decorative painter, J. M. Nattier, to a New York collector, for a price approximating \$75,000. This portrait—that of the celebrated Duchesse d'Orleans, mother of Philippe d'Egalite, and one of the most

acted beauties of her time—has a double in the museum of Stockholm. Whether or not the Stockholm picture is the original or a replica of that now owned in New York matters little, for the portrait now here is an exquisite and beautiful example of the artist. Following the recent sale here of a Mauve for \$40,200, this last transaction will excite the collectors and dealers of the civilized world. It is passing strange that the portrait of one of the most noted noblewomen of France, painted in 1743, or nearly two centuries ago, and preserved through generations in distinguished French families, should finally find its home on the walls of a house in the most commercial city of the age.

ART NOTES FROM LONDON.

The usual private view of the exhibition of the International Society of Painters, Sculptors and Engravers, now being held at the New Gallery, was this year omitted, a Saturday evening reception taking its place. This is the fifth annual exhibition of the society. At the close of it, there will be held a Whistler exhibition, in memory of the late president of the society, when will be shown Whistler's portrait of his mother, loaned by the French government; his portrait of Carlyle, loaned by the city of Glasgow, and King Edward's set of 150 etchings from the Windsor collections. At a recent sale at Christie's, two little panels, eight inches by five, by Whistler, brought \$2,700 and \$1,800, respectively.

No perceptible difference in the quality of the work shown at the last exhibition of the Royal Academy was apparent, owing to the new rule of the Academy, limiting the pictures sent in by each Academician to six. The sales were smaller, on the whole, but the attendance much larger. Nor was the press agitation against the exclusion of all but pictures by Academicians from purchase for the Chambery Fund collection, effective, judging from these purchases, which were "Fate," by Wardle; "London River," by Napier Hemy; and the marble group, "Sibylla Fatidica," by Pegram.

A London architect recently supplied a magazine with fifteen illustrations for an article on weathervanes, receiving the small sum of \$50. He then applied to the magazine for the return of his drawings, and not receiving them, entered suit. In spite of the testimony of several experts that magazines and papers always kept drawings, unless a special arrangement for their return was made, the jury brought in a verdict in his favor, and awarded him \$200 for eleven designs not returned.

Especial interest attaches to the large historical painting for the Royal Exchange in London, which E. A. Abbey has just completed, for the reason that the subject, the Adjustment of the difficulties of the Merchant Tailors' and the Skinners' Company, of London, by the Lord Mayor Billeston, at a peace banquet, occurred in 1484, thus four years before the discovery of America, the country of the artist chosen to depict the scene upon the walls of the Royal Exchange.

ART NOTES FROM PARIS.

Hermann Leon is now busy on a picture for the Paris salon. It will be entitled "Victory," and represents a large dog, who lies on the ground, his jaws bloody, while around him are grouped the surviving heroes of the conflict, six in number, of which the boldest is crouched over the body of his victim, while the others seem about to spring at him. The whole scene is lighted by an autumn sun, just setting behind the horizon. For the next exposition of the Cercle, the same artist will send a small picture representing a circus dog, bearing on his back a monkey, in gorgeous apparel. The figures are placed against a simple grey wall, as background, which serves to bring out admirably the gay colors of the costume.

Victor Gilbert, well-known for his paintings of fruits and flowers, which always figure in his compositions, will send to the next exhibition of water-colors, at Paris, "The Market Place at Dieppe," where fashionable Parisians, in gay costumes, are making their purchases of flowers.

To the next Salon, he will send two pictures, of which one, represents the corner of a market in Paris, with an old fruit woman, confiding her woes to an attentive cook, who stands, basket on arm, before a stand on which appetizing fruits are displayed. This picture is described as being harmonious and of fine coloring. The other is a view of Paris, a corner of a flower market, on a summer evening.

An exhibition of pastels was held early in February at the Galleries Berheim Jeune, 8 Rue Laffitte, all works of William Horton, an American artist. They represented some thirty views of ancient chateaux in England and Scotland and are favorably noticed by the Paris critics for their atmosphere and delicate color schemes.

The American Art Association of Paris, which has been in existence for years, has recently grown in importance, and is constantly endeavoring to promote the interest and welfare of American artists. At its home, No. 74 Rue Notre Dame des Champs, exhibitions are constantly held in a spacious, well-lighted hall, thus giving Americans a chance of becoming known. Any member of an American Art Club visiting Paris temporarily, may, upon presenting proper credentials, receive a thirty-day membership card.

A statue of Beethoven is to be erected on the Place du Trocadero, Paris, next June. The design for this work was sent in by a young sculptor, Jose Charmay, who won fame at the age of twenty through his monuments to St. Beuve and Baudelaire, which were erected in Montparnasse Cemetery. His design for the new work was so fine that the Beethoven Committee, headed by Saint-Saens, Massenet, and Siegfried Wagner, accepted it immediately, with the approval of the Minister of Public Instruction. Charmay is a native of Mauritius.

Walter Gay has presented to the Louvre one of the interesting Primitives which he loaned to the exhibition held last summer in the Pavillon de Marsan. It is ascribed to the artist known as Le Maitre des Moulins, and was at one time thought to represent Yolande, the sister of Louis XI, but is now thought to be of Mary Tudor, the second wife of Louis XII.

Antonin Mercie has this year been awarded the Lheureux prize by the Fine Arts Committee of Paris, for his monument to Alfred de Musset.

PHILADELPHIA ART NEWS.

The Philadelphia Water Color Exhibition, under the joint management of the Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club, will open its second annual exhibition to the public on April 3. The exhibition closes April 29. Collections must be made in New York and Philadelphia on March 20, 21, and 22. In Boston, March 20.

The unusually large number of pictures that have already been sold in the short time the Academy of Fine Arts Exhibition has been open, has been largely commented on, William M. Chase leading with the two still-lives, "An English Cod," sold to the Corcoran Gallery of Washington, and "American Fish," a private sale; Mansfield Parrish's "Villa La Gamboraia," "Early Spring," by Charles Morris Young; "Zadkiel," by John R. Conner; "The Brittany Orchard," by Albert Worcester; "The Reader," by Eleanor Abbott; "Spring Mood," by George Sauter; "Noel," by Walter Nettleton; "Trinity Building," by Joseph Pennell; "The Ships," by Anita Leroy; "Italian Woman and Child," by Ella Hergesheimer; a little figurine, called "A Bashful Boy," by Caroline Peddle Ball.

To Mr. E. Taylor Snow credit should be given for the large number of sales in the Academy Exhibit. He has the record of having made more sales of purely American pictures than any one else in this country, over five hundred thousand dollars being a record for the past seven years, entirely in exhibition and individual exhibitions.

At the recent Art Club exhibit Mr. Snow sold 350 pictures, for which he was awarded a gold medal by the club.

Recent visitors to the Academy Exposition have been Mr. French, of the Art Institute of Chicago, and Mr. Alexander C. Humphreys, of New York.

Thomas W. Dewing has been awarded the Walter Lippincott prize of \$300 for his picture called "Brocade de Venice," in the present Pennsylvania Academy Exposition. This is a delicately painted picture of the interior of a music-room, with two figures of women charmingly expressed. Mr. Lippincott has also offered this year an additional prize of the same amount for the best work by a former student of the Academy now living. The Walter Lippincott prize in previous years has been bestowed on William Sargeant Kendall, Edmund Tarkell, Albert Horton, William C. Picknell, James J. Shannon, John W. Alexander, Henry Tanner, Charles H. Davis, Walter McEwen, Frank W. Benson and Mary Cassatt.

The Mask and Wig Club of Philadelphia has just held a competition for a program cover for the play to be given this year called "Mr. Hamlet of Denmark: Almost a Tragedy." The prizes of \$25, \$15 and \$10 were awarded to three students of the Academy of Fine Arts, the first to Edna Smith, the second to Norman T. Calder, and the third to Charles F. Martin.

The students of the Academy of Fine Arts are to hold a caricature exhibition of the present Academy Exhibition, opening February 23. No doubt the weaknesses and peculiarities of the well known artists will be amusingly made fun of.

AROUND THE STUDIOS.

In his studio in The Chelsea, West Twenty-third Street, F. K. M. Rehn is busy on a series of Venetian pictures, made from sketches done during his six weeks' stay in the fascinating city last year. They depict the island city at all hours of the day, at evening and at night, and in her most varied moods. These pictures will probably be exhibited together later in the season.

Carl Blenner left New York last week for Bermuda for a five weeks' rest. Mr. Blenner has not been well for some time. He went away in his usual good spirits, however, and promises to come back ready to begin some new spring work.

L. C. Earle has recently completed the portrait of a young girl, all in subdued coloring, which was shown at his studio on Twenty-first Street. The gown is white, with a few touches of black. The girl is of blonde complexion, and leans against a bit of dull green drapery. Framed in black, the frame also being the work of the artist, it is singularly effective. This artist has recently designed a number of frames for his own pictures, and, needless to say, they are none of them patterned on conventional models.

Oscar Coast, a New York artist who has for some years wintered in Santa Barbara, is making some charming sketches this winter of the country round about this attractive spot. A devotee to horseback riding, he enjoys the opportunities for this sport afforded by the delightful climate of California. He is a member of the Salmagundi Club of this city, and a picture of his, "Drifting Clouds, Santa Barbara," is at the annual exhibition of oils now being held at the club. Mr. Coast is a regular reader and admirer of *The American Art News*.

Marie Zimmerman, an artist whose studio is in the Pouch Annex, Brooklyn, is devoting her attention to work in wrought silver and gold. In this somewhat unusual field for a woman, she is meeting with marked success.

Josephine M. Culbertson, a Brooklyn artist, has gone to Porto Rico for an extended stay. Doubtless the fair island will furnish her with many attractive sketches and unusual bits.

Nicholas R. Brewer's portraits of Mrs. Captain Marix and Mrs. Joseph Physioc were exhibited at his studio in the Van Dyke last week, where he held a reception. They were admired for their artistic merit and the excellent likeness. The portraits of Joseph Jefferson and Margaret Anglin, which proved so attractive at this artist's exhibition last winter, are still to be seen in his studios. Mr. Brewer is working at present on a decoration for an altar piece for the Church of Our Lady of Lourdes, in West One Hundred and Forty-second Street. The subjects are "The Adoration of the Magi" and "The Crucifixion."

Elliot Dangerfield is still busy on his decoration for the Church of St. Mary the Virgin in Forty-sixth Street. Two panels, "The Angel of the Incarnation" and "The Angel of the Resurrection," for the altar end of the chapel, will be placed by Eastertide.

Miss Florence Sutton Kirby, daughter of Mr. and Mrs. Thomas Ellis Kirby, will be married on Wednesday, March 1, at the Church of the Ascension, to Mr. Edwin Craven Midgley.

George H. McCord has some charming views of Dordrecht harbor with fishing boats with their gay sails, almost Venetian in coloring; the lighthouse at Annisquam, meadows near Pittsfield, a painting of Plymouth Harbor, England, and a charming bit of woods at George Inness' place, Cragmore, where Mrs. Maybrick spent some time last summer.

Isaac Josephi has returned from a lengthy stay abroad with a large number of interesting landscapes, painted chiefly in Essex County, England. He exhibited in London, where he had a studio last year, and also painted miniatures of a number of prominent people. The *Daily Express* called these "absolutely faithful transcripts from nature, forcible and interesting."

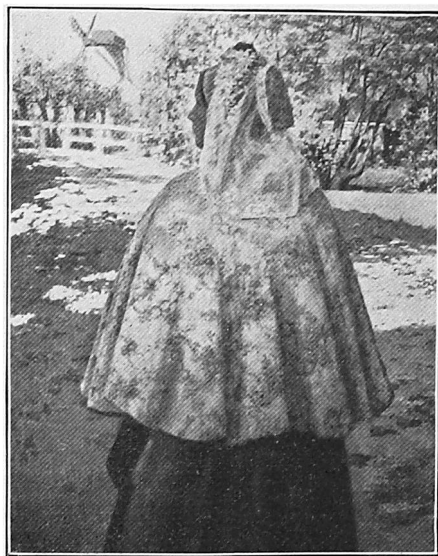
He has just retired from the presidency of the American Society of Miniature Painters, which he founded a number of years ago, and has the distinction of being the only American member of the Royal Society of Miniature Painters of London.

In his studio at 54 West Thirty-ninth Street, are a number of landscapes, to which line of work he is now devoting much time.

Freeman Thorp has recently painted a portrait of the late Dr. Martin Dercker for the Flower Hospital of this city. Dr. Dercker was for many years, and until his death, a member of the faculty of this hospital, and this portrait is presented by O. L. Richard Banker and his sisters.

Arthur T. Hill has one of the most attractive studios of this country at his home in Easthampton, where he resides throughout the entire year, devoting himself to landscape painting. He will probably hold an individual exhibition in New York this spring.

Since George Hitchcock and Gari Melchers established themselves at the little Dutch village of Egmond, no less than seventeen other studios have been opened there. The soft, hazy landscape, with its exquisite color harmonies, offers infinite possibilities to the artist, not to mention the quaintly picturesque in-



Now at Glaeuzer Galleries
"VESPER'S"

By Geo. Hitchcock

habitants, their red-tiled cottages, the sleepy cattle, and the gorgeous effects to be found in the hyacinth and tulip fields, when in all their splendor.

The charming little village itself contains many picturesque houses of the sixteenth and seventeenth centuries. George Hitchcock occupies one of the most interesting of these, a building of the fifteenth century, a veritable museum of art treasures, rare old Delft pottery, Dutch silver, and the splendid

old carved Dutch furniture, which delights all artistic souls.

Among the miniatures now on exhibition by the American Society of Miniature Painters at the Knoedler



Now at Knoedler Galleries
MINIATURE OF MRS. PAGET
By Eulabee Dix

Galleries, those of Miss Eulabee Dix are particularly noticeable for their coloring, delicacy and decorative conception.

Miss Dix was born in Louisville, Kentucky, coming to New York in 1900, where she began studying, developing through her efforts a knowledge of miniature painting that is not only indicative of great talent, but has a characteristic distinction and charm all its own.

Miss Dix spent the summer of 1904 in London, painting Mrs. Arthur Paget, whose miniature is now exhibited at Knoedler's, and which is reproduced in this issue; Miss Granville-Ellis, the son of Mrs. Frank Avery, and since her return to New York, Mrs. William McKim, Miss Dorothy Perry, Miss Atterbury, Vanderburg Johnstone, Miss Morell and Miss Pier.

Owing to her success in England Miss Dix contemplates returning there this summer in order to complete some commissions already received.

Frank Fowler, N. A., has for several summers past been busy at West Point painting a number of the professors at the United States Military Academy. Their pictures may be seen there in the Library and Memorial Hall.

Among well-known people in New York and elsewhere whom he has painted, may be mentioned Charles A. Dana, Park Godwin, John Bigelow, Governors Tilden and Flower, of New York; President Hadley, of Yale, whose picture he painted for the Yale Club, New York; Archbishop Corrigan, for the Catholic Club, New York; W. D. Howells; John D. Crimmins; Cyrus Clark; and John Reid, for the St. Andrew's Golf Club.

Fowler is a pupil of Carolus Duran. He was at home at his studio to a large number of friends on January 12.

The Syracuse Chamber of Commerce offers a prize of \$300 for the best scheme for an out-door presentation of the Legend of Hiawatha, to be given during the annual fair of the New York State Agricultural Association at Syracuse next September. The judges are to be appointed by the President of the Chamber of Commerce, but their names will not be disclosed. The scheme is to consist of twenty pictures or scenes, based on a syllabus of the legend, which, together with full particulars, may be obtained from the Chamber of Commerce, at Syracuse. All schemes must be submitted not later than March 15, 1905.

OBITUARY NOTES.

William Church Prime, vice-president of the Metropolitan Museum, author, sportsman, art collector and connoisseur, died at his residence which he had occupied for over fifty years, 38 East 23rd Street, on Monday night, at the advanced age of eighty. Mr. Prime had a most interesting personality, and was deeply beloved by those who knew him, and his abilities and worth. Some of his earlier writings, especially the "I go A-fishing" and the "Nile Notes of a Howadji," reveal a liberality of mind, and a catholicity of taste, strangely at variance with his somewhat narrow training. He was an ardent fisherman, and no more beautiful and appreciative essay on the angler's art has ever been written than his "I go A-fishing." Mr. Prime was also a collector of rare knowledge and taste. He was an enthusiast on the subject of Oriental porcelains, and was well versed also in the history of painting. He will be greatly missed.

Adolf von Menzel, the veteran German artist, died February 9, of weakness resulting from a severe cold, at the advanced age of 89. He was born in December, 1815, the same year as Bismarck, and was a native of Breslau, where his father was at the head of a school for girls. Like so many artists, Adolf Friedrich Erdmann Menzel, to give him his full name, for the prefix "von" was only won after many years, had to overcome parental opposition to his choice of an artist's career. He first won notice through his drawings and watercolors of the period of Frederick the Great, of which he had made an exhaustive study.

His celebrated lithograph, "Christ Among the Doctors," was produced in 1852, and created a sensation in Berlin, where he was subjected to bitter attacks, but was the means of calling attention to his work, so that henceforth he prospered.

His picture "Blucher and Wellington at Waterloo," was painted in 1858.

At the time of his death, he was a member of the Academies of Berlin, Vienna and Munich; a member of the Royal Society of Watercolor Artists of Belgium, a Knight of the German Order of Merit, a member of the French Legion of Honor, and a member of the Order of St. Michael of Bavaria. In 1899, Emperor William conferred upon him the Order of the Black Eagle, and the Emperor took charge of the arrangements for the funeral, which was held in the rotunda of the Old Museum.

Robert Brough, a promising young Scotch artist, was killed by a railway accident at Cudworth, last January. He was a well-known exhibitor at the Royal Academy and the New Gallery.

Another recent death is that of the landscape painter, Valentin Ruths, in his eightieth year. His pictures of the Baltic coast, and of Hamburg and its vicinity, are the best known, and his works are in the principal galleries of Berlin and Dresden.

From London comes news of the death of the Duesseldorf landscape painter, Alfred Metzener.

From Paris comes news of the death of the French sculptor and engraver, Ferdinand Leveillain, for many years a member of the committee of the salon. Ten examples of his work as a medalist are in the Luxembourg. He was born at Passy.

Recent excavations, due to the initiative of the Mayor of Andria, have resulted in the discovery of the tombs of the wives of the Emperor Frederick II., namely, Yolande of Jerusalem, and Isabella d'Anglure. The tombs are very fine examples of thirteenth century sculptures.

ART BOOK NOTES

What should be an interesting and valuable work is "The History of American Painting," by Samuel Isham, now in preparation by the Macmillan Company. It will form one of the series of volumes on "The History of American Art," edited by John C. Van Dyke, published by this same company. Tracing the development of art in this country, social conditions of the times, and the personality of the artists, it will contain a dozen full-page photo-gravures, and 100 text illustrations. In this series is "The History of American Sculpture," by Lorado Taft, to whom allusion has been made in another column.

The March Century will contain an account of "Philadelphia's Contribution to American Art," by Harrison S. Morris, secretary of the Pennsylvania Academy of the Fine Arts.

Illustrations for Charles Eustace Merriman's new book, "A Self-Made Man's Wife," are to be made by F. T. Richards, of Life.

The frontispiece of Oscar Wilde's posthumous book, "De Profundis," soon to be brought out by G. P. Putnam's Sons, will be a portrait of the author etched at the time of his visit to this country in 1882, by J. Kelly.

Illustrations for Morley Roberts' new novel, "Lady Penelope," have been made by Arthur William Brown, the well-known portrait painter and illustrator, consisting of nine portraits.

In the latter part of February, Joseph Pennell will show a set of new etchings done in New York, many of which are of "sky scrapers," at the galleries of Frederick Keppel, 20 East Sixteenth Street, together with thirty plates devoted to London streets and buildings.

Harrison Fisher is illustrating George Barr McCutcheon's latest book, "The Purple Parasol," published by Dodd, Mead & Co. Mr. Fisher has given up water color for the present and is working chiefly in pastel, in which, however, he gets the same delicate, attractive coloring which has always been characteristic of his work. He expects shortly to begin a 1906 calendar for Scribner's.

Duckworth and Company, London, have published an interesting and comprehensive study of Verrocchio, his life and works, by Maud Cruttwell, which is said to be the most accurate and complete work of the kind yet printed.

The discharged porter, William Dresh, who was fortunately checked in time in the havoc he was making in the galleries of Julius Oehme, has been pronounced insane, and sent to Bellevue. Mr. Oehme says the man had acted strangely for some time, but he put up with him, out of regard for the number of years he had had him in his employ. Finally, when his customers complained of the man, he was obliged to discharge him. He came in not long ago, declaring that he was shortly going into business for himself, and would "freeze all the other art dealers out of the business." Apparently he was endeavoring to secure his stock of pictures from his former employer. Fortunately no damage whatever was done to the pictures, or even their frames.

ART ECHOES OF CHICAGO.

The Chicago Artists' annual exhibition is now in progress, and is pronounced by critics and artists alike to be the most brilliant exhibition of works ever made by this body. However, the collection of sculpture is very small, the most conspicuous work being Lorado Taft's exquisite nude figure, "Knowledge." George E. Gagniere's "Innominata" seems to hold second place for its grace and technical skill. Miss Julia Bracken's portrait relief of J. T. Reade is attracting considerable attention for its faultless likeness.

In the sculpture gallery is hung also the black and white exhibit. It is a surprisingly interesting collection. Bertha E. Jacques, who is the only etcher in the city who prints her own plates, is represented by a suggestive and fascinating plate called "The Sentinel of the Lake Front." "Bells of San Gabriel," "San Pedro," and "Afterglow," are brilliant examples of her skill. The work of Harry H. Osgood, Clyde H. Neumann, Arthur N. Hosking, Ralph M. Pearson are likewise attracting attention.

H. Leon Roecker has contributed a half-dozen impressionistic canvases that lend a splendid glow of color to the gallery in which they are hung. "Trees and Clouds" in vivid greens and blues, is most impressive. "In the Park," by the same artist, is also worthy of mention. Albert Fleury's "The Suburban Exit" has been purchased by the Nike Club, and William Harper's fine landscape called "Early Afternoon, Montigny, France," has also been sold.

L. Clarence Ball has a beautiful night scene, Adam E. Albright, a group of child studies, and D. F. Bigelow, three landscapes. Charles Francis Browne is represented by three fine canvases, "The Red Tree," "The Moor" and "Montigny,"—all pleasing and poetical. Frank R. Wadsworth's subjects cover a wide field, and Eugenie F. Glaman has several important animal subjects, her groups being exceptionally clever studies. Edward J. Timmons has one fine portrait canvas, and George de Mare's portrait of Kathleen Scudder is attracting universal attention. Carl O. E. Linden has ten impressionistic canvases of nature's most poetic moods, and William Wendt's landscapes are exquisitely beautiful—running in theme from springtime to barren winter. Others whose works are giving delight and receiving unqualified praise are William P. Henderson, Elizabeth Crysher, Flora L. Schoenfeld, Charles E. Beutwood, and Marie Lokke.

The lectures of the week at the Art Institute were as follows (week ending February 18):

Monday—William A. Otis, "Architecture; Modern English, German and Austrian."

Tuesday—F. Hopkinson Smith, "Some American Types."

Wednesday—William N. Guthrie, "William Blake and Mystic Art."

Friday—James W. Pattison, "Oriental Lacquers."

Saturday—W. N. Guthrie, "Rostand and d'Annunzio."

The return of Mrs. McLennan Hinman after an absence of two years in New York is attracting attention in art circles. Her exhibition at Abbott's of floral studies has been very favorably commented on. A study of roses on exhibition in her studio in the Athenaeum building is pronounced by critics to be her masterpiece, and it shows a broadening of ability since the beginning of her sojourn in the East.

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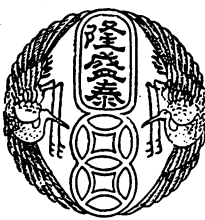
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RECENT ART SALES.

The auction sale held at Mendelssohn Hall on Friday and Saturday evenings last, February 10 and 11, of pictures from the estates of Mrs. Sarah B. Conkling, Samuel B. Sexton and Mark Hoyt, and from the collections of the dealer, L. Christ Delmonico, and the private collection of Mr. Arthur A. Crosby, realized a total of some \$91,000 for two hundred or more canvases. This result may be said to have been fairly successful, when the fact is considered that a number of the pictures sold on the first evening of the sale were either by little known men or not of a very high quality. The chief buyers at this sale were Senator W. A. Clark and Messrs. Hermann Schaus, A. A. Healy, Knoedler & Company, A. R. Flower, William Macbeth, Mrs. Daniel Mason, E. Blumensteil, Henry B. Herts, George H. Ainslee, J. B. Ferguson, S. S. Laird, W. Sittenham and Louis Bamberger. The highest priced canvas at Friday evening's sale was Winslow Homer's "Watching the Breakers," painted in 1891, an early example of the celebrated Maine coast series. This was purchased by Mr. A. R. Flower for \$2,700. Senator Clark paid \$2,000 for an excellent example of Monticelli, "Nymphs in Forest." There were comparatively few other prices of note. On Friday evening the class of pictures sold was decidedly better, and some exceedingly good prices were obtained. Mr. Hermann Schaus, the purchaser of the great Mauve, "Sheep Coming Out of the Forest," at the Waggaman sale, paid \$11,100 for another Mauve, very tender in sentiment and charming in color, but of course not equal to the Waggaman example. A Willem Maris sold for \$6,100, and a large and conventional Bouguereau, a "Madonna with Infant Christ and St. John," for \$5,100 to an unknown buyer. The feature of the sale, which was not a particularly noteworthy one, was the good and even high prices brought by the Dutch pictures. So many of the pictures sold for such low figures that it is not thought advisable to publish the detailed list.

The sale of the etchings and engravings, together with some old Delft pottery and porcelains, owned by the late Sarah B. Conkling, at the American Art Galleries, on Thursday evening, February 9, resulted in a total of over \$6,000. There was decided competition for the Rembrandt, Haden, Jongkind and Whistler etchings, for which several private buyers contested with the dealers. One impression of Whistler reached \$290.

Old Japanese arms and armor, collected by Mr. Bunkio Matsuki, were sold at the American Art Galleries last week with good profit. There is evidently an increasing number of collectors of this sort of material.

A. D. Vorce, the well-known dealer in art objects, on account of continued ill-health and with the realization that he will not be able actively to resume his work again, is compelled to retire from business, and has placed his entire collection in the hands of the American Art Galleries to be disposed of at auction.

The collection contains a number of beautiful specimens of Chinese Porcelain of the K'ang-hsi, Yung-Cheng, and Chien Lung periods, the periods when Chinese art was at its zenith. It also contains rare cloissone enamels, jades, ivory carvings, lacquers, Japanese and Chinese bronzes and Oriental textiles.

Many of the specimens come from the collection of the Earl of Chichester, Countess of Jersey, and Captain Brinkley, R. A., others were procured by Mr. Vorce's agents in China.

In addition to the Oriental objects there will be included in the sale Mr. Vorce's collection of modern and ancient paint-

ings, which include examples by Nattier, Van Huysem, Canaletto and Guardi.

The catalogue, in course of preparation, will be the work of Chester Holcombe, for many years secretary of the United States Legation at Peking, China, and for several years at the head of the Legation, an acknowledged authority on ancient Chinese art.

The sale will take place at the American Art Galleries on Thursday afternoon, March 2 and five following days, and the collection will be on free view at the American Art Galleries from Monday, February 27, until date of sale, inclusive.

To the list of pictures sold from the American section of the Fine Arts Department, St. Louis, published last week, is appended below the list of etchings and engravings, with artist and title:

R. F. Bloodgood, Last of the Outlaws; Carlton T. Chapman, The Old Moat, Chartres; Walter Hale, Merton College; Joseph Lauber, Coming Storm and The Pool; William H. Lippincott, Summer Landscape; Thomas R. Manley, Low Meadows, and Solitude; C. F. M. Mielatz, Near South Ferry, and The Witch House; Mary Nimmo Moran, East Hampton Barrens; J. C. Nicoll, Building an Elevator, An East Wind, The Reef, Early Spring, Moonlight at Nahant, and Near Thatcher's Island; Joseph Pennell, Devil of Notre Dame, and The Most Picturesque Place in the World; Alexander Schilling, On the Juniata, and The Dyke; J. D. Smillie, Pansies, and Old House near Boulogne; Cadwalader Washburn, Casa d'Oro; Henry Wolf, Alone in the World, A Quiet Hour, Evening Star, Lenbach, Joe Jefferson, Reverie, Sonata, View on the Seine, and Wood gatherers; George H. Yewell, Palm Sunday, and Leroy M. Yale, The Moor Road.

The Carnegie Institute, Pittsburg, has purchased the painting, "Greenwich Hills," by John H. Twachtman, that hung in the recent Memorial Exhibition at the Knoedler Galleries here.

The noted collection of miniatures of the late Peter Marie may be presented to the New York Historical Society. It is said by connoisseurs that the heirs of Peter Marie have decided to present this collection to the society.

These miniatures were bequeathed by Mr. Marie to the Metropolitan Museum of Art. The collection was refused by the committee on admission. The late Gen. di Cesnola said in explanation that some of the works were not historical because they were copies of photographs made in America.

The valuable collection of antiques, tapestries, wood carvings, pottery and statuary belonging to Mr. Stanford White, the well-known architect of this city, was totally destroyed by fire last Monday. It is said to have been one of the finest collections of its kind, representing Spanish and Italian art of the fifteenth, sixteenth and seventeenth centuries. The collection of pottery was unique, and some of the tapestries priceless. The articles were in storage at the time, and nothing is believed to have been saved. This loss will prevent the auction of Mr. White's art collections, which was to have been an event of next month.

The Assembly Cities Committee has reported favorably the Elsberg bill, which provides for the construction of an addition to the Metropolitan Museum of New York. If this addition is built, the Museum will be the largest in the world, at all events until the proposed addition to the British Museum is completed.

ARTISTS' FUND AND AID SOCIETIES.

Among the various art societies of New York, none are of greater interest than the Artists' Fund and the Artists' Aid Societies. The Artists' Fund is an organization of professional artists, established for the purpose of giving aid to members in disablement, sickness and distress, and assisting families of deceased members—any professional artist of good standing, under sixty years of age, being eligible.

In the year 1857 William Ranney, an American painter, died, leaving a widow and children. To relieve their home of a mortgage, his remaining pictures were collected together to be exhibited and sold, and, in order to secure beyond a doubt the amount required, his brother artists came forward and contributed, each, a picture to be sold with his works. The result was very gratifying. The public generously seconded the efforts of the artists, and the success of the sale enabled them to pay off the mortgage, and present the widow with a good surplus, to assist in the education and maintenance of her children.

The artists then determined to organize a society for the purpose of meeting any similar emergency in the future. After discussing various plans, the contributors to the Ranney Fund met on February 5, 1859, adopted a constitution for the Artists' Fund Society, and a charter was obtained from the State in 1861. The members pay no annual dues, but are assessed five dollars upon the death of a member. This amount, with whatever may be added to it by the election of new members, is deposited in a savings bank, there to await the death of a member, at which time a proportion of it, in accordance with a scale of payments based upon the age of the member when joining the society, is paid over to the legal heirs.

The Artists' Aid Society is likewise charitable in character, being composed of artists and amateurs associated for mutual sympathy and assistance, any professional artist or amateur under fifty years of age, of sound health and good standing, being eligible. It was organized on January 15, 1890, by members of the Artists' Mutual Aid Society (formed in 1868), who found that the plan of each member contributing a picture to be sold at auction for the benefit of the family of a deceased member, had become undesirable.

Starting with nineteen, it now numbers over sixty members, while the Artists' Fund Society has a membership of over a hundred.

There are no annual dues, but an assessment of ten dollars is made on the death of a member, there being an initiation fee ranging from ten dollars upwards, according to the age of the applicant.

From the Relief Fund a payment, not exceeding \$600, is at once made on the death of a member, to such person or persons as he may have designated, without the usual legal delay incident to the settlement of an estate. The society controls, as well, a free bed in the Presbyterian Hospital, which has been in frequent use for artists and art students, and it now has under consideration, in conjunction with the Artists' Fund Society, a plan by which to devise ways and means for raising a fund to place aged and disabled artists in established homes, instead of erecting one of their own, as was originally suggested.

Surely the mission of these two societies is one that should enlist the sympathy and support of all art lovers.

METROPOLITAN MUSEUM AFFAIRS.

The annual meeting of the Metropolitan Museum of Art corporation was held on Monday afternoon, with J. P. Morgan presiding, and the thirty-fourth annual report of the trustees was unanimously adopted. Concerning the appointment of Sir Purdon Clarke as director, the report of the trustees says:

"Among the many problems raised by the sudden death of our late director, that of first importance was the choice of his successor. In this the trustees have proceeded deliberately and have sought to find a man of marked executive ability, of extensive practical museum experience, of sympathetic knowledge of art, not of the special art of a particular time or people, but of all the arts of all times and of all peoples; a man also in touch with the modern art movement and not only acquainted with, but interested in, the educational functions of museum work. They believe they have found these qualities in Sir Caspar Purdon Clarke, art director of the South Kensington Museum."

The reorganization and enlargement of the museum will, the report says, necessitate a large increase in its annual resources.

Next in importance to the choice of a director, the report says, is the more complete organization of the museum into a greater number of departments, and finding for each new department a curator thoroughly equipped by knowledge and experience for his specialty. The trustees will make no announcement concerning this matter until they have had an opportunity to confer with the new director.

The report says that the collections in the museum have not been systematically developed under any comprehensive plan. "In some departments," the report continues, "it is lamentably deficient; in others, perhaps abnormally extended; in many, inadequately represented. This condition is quite as apparent to the trustees as to the artistic public. Nor does it result from any volition on their part. It is the inevitable consequence of having had to rely in the past for our own expansion upon gifts, and of having had no means of our own with which to enlarge our collections in those directions which gifts did not supply.

"Nor could the museum in the earlier years of its growth have wisely declined gifts which may have sometimes included objects hardly worthy of permanent display. To do so might have alienated public interest and cut off its only immediate means of growth.

"The present situation is different. Our museum has already taken a place among the great storehouses of art in the civilized world. Any works of art are honored by a place in its halls. We have resources, inadequate, to be sure, but still considerable, with which to enlarge our collections. We have been at liberty in recent years to exercise more careful discrimination in accepting gifts, and we may now rigorously exclude all which do not attain to acknowledged standards. We can also now, for the first time, build up our collections according to a comprehensive, scientific plan.

Among the many directions in which the trustees deem it desirable to extend the collections, is in the art of our own country. "The achievements," says the report, "of American art, using the word in its broadest sense, and the position accorded to it at recent international exhibitions, warrant us in giving it an important place in our American museum." In order to make its wants known in that particular and as a first step in that direction, there was appended to the report a list of some of the best known dead American painters, who are either not at all or not adequately represented in the collections.

DETROIT ART MUSEUM.

The Detroit Museum of Art, founded in 1886, opened its first finished building in 1889, with a loan exhibition of paintings that was not a great success.

It was not long before the Hon. James E. Scripps offered a collection of Old Masters which he had secured while abroad, for this express purpose. These pictures, many of which were fine examples, were ahead of the times.

As in all undertakings of this kind, the institution languished, and at the end of two years was by many considered a failure. It seemed impossible to arouse public interest, and even the original promoters became weary. Soon after this, Mr. Frederick Stearns, a wealthy retired business man, offered his collection to the museum. It comprised many objects of great value, was accepted, and with this new attraction the museum began to grow.

The director began a series of Sunday talks. The first one, attended by fifteen people, proved of such interest that he continued the work, and it was soon found that a separate room must be fitted up for the accommodation of those who wished to attend. These Sunday talks have now become a feature of the museum work, and the audiences are so large that a new auditorium is being built for them.

In 1894 a large addition was made to the first building, and a still larger one is in process of erection. The museum now occupies a space of 100 by 200 feet, the greater part of the building being four stories high, giving a floor space of about 30,000 feet. A new movement has recently been started to secure a permanent fund from the income of which pictures may be purchased, instead, as heretofore, trying to raise subscriptions for these purchases each time.

The institution has, by act of Legislature, been made a part of the city's work, and the city this year issued bonds to the amount of \$50,000 for the purpose of building the addition now in process of construction.

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